Pursuit of Moral Values
Chapter IV

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If we are to go forward, we must go back and rediscover those precious values -- that all reality hinges on moral foundations and that all reality has spiritual control.

Martin Luther King

Moral values are the ideology of good and evil, which handle a person’s deeds and inclination. A person’s moral may be obtain from humanity, religion, or self. When moral values are derived from humanity and regime they, of necessity, may change as the laws and morals of the society change. An example of the brunt of varying laws on moral values may be seen in the case of inculcating values in life. In earlier society, the laws and morals simply came from the Roman scheme of law, which was largely based on the Ten Commandments. As society moved into the modern era, that earlier system of laws became more and more eroded.

The options that are made by a person from infancy to maturity are between illicit and ample, kind or cruel, liberal or egotistic. A self may, under any given set of circumstances, decide to do what is illicit. If this individual possesses moral values, going against them habitually fabricates guilt. It is fascinating to note most religions have built-in lists of set codes by which its enthusiasts should live.
Moral values are also derived from within one’s own self. If a child has been illicit to touch or take a certain object early on, they know enough to slowly look over their accept to see if they are being pragmatic before touching said object. There is no need for these deeds to be taught; it is innate. Once, however, any form of restraint is applied to amend the child’s behavior, the child now gains the capacity within himself to distinguish his right deeds from his wrong deeds. Now, the child can make accurate choices based on his own acquaintance.

Having faith, believing in a set of moral values and ethnicity, and applying the ideology to a way of life describe the millions of religious people around the world. Intellectual beliefs are typically related to dutiful beliefs. For example, the identity of a person or group is shaped by religious values, beliefs, and affiliation. These values are often passed on to future generation.

There are many reasons as to why people are drawn to a religious or divine way of life. Many find guidance from the teachings of wise sages and diviners. Having faith in something ‘bigger than us’ can persuade strength in times of trial and peace to those questioning life and death. God is the initiator of all things, and by His very nature, He is love. God says love is unrestricted and sacrificial, and it is not based on feelings; therefore, love is not an "intense affection… based on familial or personal ties". To understand what true love is to strengthen moral values, one must know God.
The Bible indicates that love is from God. In fact, the Bible in *I John* says "God is love." (*I John*: 4.8). Love is one of the primary distinctiveness of God. Likewise, God has endowed us with the capacity for love, since we are created in His image. This competence for love is one of the ways in Bible in *Genesis* says, which we are "created in the image of God" (*Gen*: 1.27).

The Bible in *I John* tells us that "God is Love" (*I John*: 4.8). There are many passages in the Bible that give us God's definition of love. The most well known verse is *John*, "For God so loved the world that he gave his only begotten Son, that whosoever believeth in him should not perish, but have everlasting life." (*I John*: 3.16). so one way God defines love is in the act of giving. However, what God gave was not a mere gift-wrapped present; God sacrificed His only Son so that we, who put our faith in His Son, will not be separated from Him. This is an amazing love, *Bible says in John*, “God is love. Whoever lives in love lives in God, and God in him" (*I John*: 4.16).

God is love. When the most revered mystics from the world’s great religious traditions speak about the love that is God, they almost equivalently declare that the nature of that higher non-ordinary, transpersonal love is moral. They say that the love of God is experienced as a peace that is indescribable, a peace that passeth all understanding with moral value to attain salvation.

Greene has strengthened Kantian ethics as an deontological ethical theory first proposed by German philosopher Immanuel Kant. The theory, developed as a
result of Enlightenment rationalism, is based on the view that the only intrinsically good thing is a good will; therefore an action can only be good if the maxim, or principle, behind it is duty to the moral law. Kant also distinguished between perfect and imperfect duties. A perfect duty, such as the duty not to lie, always holds true; an imperfect duty, such as the duty to give to charity, can be made flexible and applied to certain times and places. Kant’s theory is an example of a deontological moral theory—according to these theories, the rightness or wrongness of actions does not depend on their consequences but on whether they fulfill the duty. Kant believed that there was a supreme principle of morality, and he is referred to it as The Categorical Imperative that determines what one’s moral duties are. Universal – Kant’s theory provides moral laws that hold universally, regardless of culture or individual situations. Kant has the greatest respect for human dignity and autonomy.

Graham Greene is undoubtedly an immense figure in the twentieth century English literature. He is a prolific writer and his works investigate the moral and political issues of the modern world. He is one of the widely read novelists of the twentieth century. Adventure and anxiety are constant elements in his novels. There is a heavy dose of thrill, suspense, substantial pursuit and violence in most of his novels. The canvas of Greene’s artistic operation is broad and his vision is panoramic. As a prolific writer, Greene’s concern is to depict the human predicament of our times. His art is humanistic in contented and universal in its realm. It shows the artist’s unceasing struggle and his struggle with a stubborn world burdened with evil and suffering.
The Heart of the Matter is regarded as one of Greene's finest novels. The novel is predominantly religious in theme and outlook and it shows Greene's obsession with Roman Catholicism. In the novel, The Heart of the Matter, Greene attempts to reconcile the presence of evil and suffering in this world with the existence of an omnipotent and a merciful providence in Heaven. According to Arnold Kettle in An Introduction to the English Novel “The Heart of the Matter is a moral fable, a story based on an abstract notion as to the nature of survival. The novel is about the innate impiety of man and his need for “divine Mercy” (155). The theme of The Heart of the Matter is the quarrel in the soul between an illicit love and a religion that admits no conciliation with the humanity of flesh.

In a review of The Life of Graham Greene in The Times Literary Supplement, the critic Marie writes of Greene, “He is a writer whom it is not easy to grade, but one whose power of development, in style and thoughts of mind, seems to show an ever-renewed vitality” (302). The vitality lies in the rich comedy that goes with the fairy tale in this novel.

The Heart of The Matter portrays Greene as one of the finest writers in English. Major Henry Scobie, a long-serving policeman in a British colony on the West Coast of Africa during World War II, is responsible for confined and wartime security. His wife Louise, an unhappy, solitary woman who loves literature and poetry, cannot make friends. Scobie feels responsible for her misery, but does not love her.
Greene is a powerful character, who symbolizes the loss of moral values both failure and betrayal, thereby, seeking outlet from overpowering guilt. Scobie reflects the disastrous effects of pity on human beings; pity is distinct from compassion for pity is cruel, pity destroys and love is not safe when pity is prowling. Francois Maurice in his essay on Graham Greene says “Graham Greene himself broke like a burglar into the kingdom of unknown” (124).

Scobie tries to secure a loan from the bank to pay the two hundred pound fee for Louise’s passage, but is turned down. Yusef offers to lend Scobie the money at four percent per annum. Scobie initially declines, but after an incident where he mistakenly thinks Louise is contemplating suicide, he accepts the loan and sends Louise to South Africa. Wilson meets them at the pier and tries to interfere with their parting.

Shortly afterwards, the survivors of a shipwreck begin to arrive after forty days at sea in lifeboats. One young girl dies as Scobie tries to comfort her by pretending to be her father, who was killed in the wreck. A nineteen-year-old woman named Helen Rolt also arrives in bad shape, clutching an album of postage stamps. She was married before the ship left its original port and is now a widow, and her wedding ring is too big for her finger. Scobie feels drawn to her, as much to the cherished album of stamps as to her physical presence, even though she is not beautiful. She reminds him of his daughter.
He soon starts a fanatical affair with her, all the time being aware that he is committing a grave sin of adultery. He writes to Helen which ends up in Yusef’s hands, and the Syrian uses it to blackmail Scobie into sending a package of diamonds for him via the returning Esperança, thus avoiding the authorities. Critics F. N. Lees in *Graham Greene* comments “total adoption of Greene’s characters thoughts and the values of the novels render distorted because the valuing gadgets offered are distorted and imperfectly sensitive” (42).

Shortly after he witnesses Yusef’s boy delivering a 'gift' to Scobie, Scobie's servant Ali is killed by teenage thieves known as wharf rats. Scobie had begun to doubt Ali’s loyalty, and he hinted this suspect to Yusef. We are led to believe that Yusef arranged the death of Ali, although Scobie blames himself for the matter. In the body of his dead servant, Scobie sees the image of God.

Now anxious, he decides to free everyone from himself even God and he commits suicide, being aware that this will result in damnation according to the teaching of the Church. For the sake of his life insurance, he feigns symptoms of angina thus receiving a terminal prognosis from his doctor in an attempt to have his death appear natural. Instead, his efforts prove useless in the end. Louise had been not as naive as he had believed, the affair with Helen and the suicide are found out, and his wife is left behind wondering about the mercy and forgiveness of God and Helen almost immediately moves on to an affair with another man which represents the loss of moral values.
The problem inherent is one of the communications based on the marital and social levels. Scobie is in a miserable relationship with Louise. The love between Scobie and Louise is simply dried up as bondage or like a handcuff. They don’t even share a common feeling of house, “If home for him meant the reduction of things to a friendly unchanging minimum, house to her was accumulation” (13). Marie Mesnet in *Graham Greene and The Heart Of The Matter* says: “Greene’s many essays on lost childhood, innocence and his autobiography do reveal a propensity towards distrust and an element of the narcissist in his writings” (21). And much earlier Louise curled up fast asleep reminds him of a dog or a cat asleep: “These were times of ugliness when he loved her, when pity and responsibility reached the intensity of a passion” (13). Scobie has pity for the suffering of his wife, his mistress, and God; it is nevertheless pity for them as objects. This is evidently the case where Louise and Helen are concerned. Scobie sees Louise as an object demanding his pity, not love. On going home one day from the office he finds her lying under the mosquito net drenched in sweat and is both fascinated and repelled by the seeming ugliness.

The moral of the novel *The Heart of the Matter* is this: Scobie, a Catholic ceases to love his wife and instead falls in love with another woman. He is faced with the following alternatives: he could decline Helen and stay with his wife or he could leave his wife and live with Helen; he could stay with his wife and yet keep Helen as a mistress, and he could commit suicide. Apart from these, there is also the likelihood of a miracle solving the problem and Scobie actually prays for this.
Nothing works out favourable for him; his heart opts for Louise, when he more deliberately becomes responsible for her happiness. She reminds him of: “A joint under a meat cover. But pity trod on the heels of the cruel image and it is hustled it away” (14). Home for Scobie is a foreign territory which he visits with a suspicious insecurity, with fearful nagging questions from Louise in spite of his self allegation to make her happy Louise asks, “do you love anyone Ticki, except yourself?” (16).

Scobie is a powerful character, who represents both failure and betrayal, thereby, seeking outlet from overpowering guilt. Scobie reflects the devastating effects of pity on human beings, pity is distinct from compassion for pity is cruel, pity destroys and love is not safe when pity is prowling. Francois Mauriac in his essay on *Graham Greene* attributes: “Graham Greene himself broke like a burglar into the kingdom of unknown” (124). The moral of *The Heart of the Matter* is this: Scobie, a Catholic ceases to love his wife and instead falls in love with another woman. He is faced with the following alternatives: he could reject Helen and stay with his wife or he could leave his wife and live with Helen; he could stay with his wife and yet keep Helen as a mistress, and he could commit suicide. Apart from these there is also the likelihood of a miracle solving the problem and Scobie actually prays for this. Nothing works out favorable for him; his heart opts for Louise, when he more consciously becomes responsible for her happiness. She reminds him of: “A joint under a meat cover. But pity trod on the heels of the cruel image and hustled it away” (14). Home for Scobie is a foreign terrain which he
visits with a suspicious insecurity, with fearful nagging questions from Louise in spite of his self allegation to make her happy: “Lousie ask do you love any one Ticki, except yourself?”(16).

When Louise leaves the colony, Scobie’s feelings of discontent and isolation cause him to fall into a treacherous relationship with Helen, a young widow, rescued under his regulation from a ship that has been torpedoed by a German submarine. Helen’s uncomprehending nature intensifies Scobie’s isolation, especially when she scorns his religious scruples as a Catholic, which prevents him from obtaining a divorce and marrying her. Scobie is blackmailed into smuggling. To add to his dilemma, Scobie discovers that he is being officially watched by Wilson, a British counter intelligence agent who has newly arrived in the colony to look into the smuggling of industrial diamonds to Nazi Germany. Wilson, the shrewd young man, not only observes Scobie’s underhand dealing with Yusef but also looks on Scobie scornfully for the way he neglects his wife, Louise, with whom he himself is passionately in love. Soon Wilson finds out Scobie’s affair with Helen and in an angry outburst accuses Scobie of his undignified conduct. The following conversation between them conveys Wilson’s contempt for scobie’s affection for Helen as well as his unruffled and calm exterior which the long years in the colony have brought him, “Do I love this place so much Is it because here human nature has not Had time. Nobody here
could even talk about a heaven or earth. Heaven remained rigidly in its proper place on the other side of death and on this side flourished the injustice the cruelties, the meanness that elsewhere” (26).

For Scobie the world is like a prison house, and to be in it is to be in hell. He repeatedly says that life in the world is characterized by prejudice, cruelty, and undeserved suffering. Appalled by the meaninglessness that he sees all around himself he thinks man can never dream of enjoying heavenly bliss here on earth. He sadly believes that, “Nobody here could ever talk about a heaven on earth. Heaven remained rigidly in its proper place on the other Side of death and on this side flourished the injustices, cruelties and meanness….” (26).

Scobie imagines with horror that he has reached the point where he is not only the cause of massive pain for Louise and Helen but also for God. As he foresees the possibility of an expectations of sacrilegious masses, he has a: “Picture before his eyes of a bleeding face, of eyes closed by the continuous shower of blows: the punch-drunk head of God reeling sideways” (221). What has driven Scobie to his unbearable impasses is a sinister quality that can devour one from within pity. His heart goes out to all sufferings humility, but because pity feeds on pride rather than on humility, he is in danger of turning malignant with this dangerous emotion. Having the illusion of virtue, pity is in reality what W.H.Auden in The Heresy of Our Time says; “that corrupt parody of love and compassion which is so insidious and deadly for sensitive natures” (94). Scobie
knows that love and happiness have a temporary existence in the life of human beings. The lesson marriage has taught him is that: “No man could guarantee love for ever…” (49). Scobie pities others while he himself suffers all the pangs of a backslider. The faith however offers amendment. Yet one cannot desire the end without desiring the means. Helen can be visited but not unconditionally. Scobie must never be alone with her. “Against the beautiful and the clever and the successful one can wage a pitiless war but not against the unattractive. Then the millstone weighs on the breast” (41).

Scobie is offered an immense sense of security in this friendship with Helen and reaches the ultimate border in happiness ‘without love or pity’ and without growing sense of responsibility. “We Catholics are damned by our knowledge” (203). He puts his case as poignantly as ever against a God who allowed this closed predicament. Scobie dies with the words: “Dear God, I love ….,” (203). Scobie has to go through the terrible ordeal when Scobie is assailed and mauled by the social taboos and orthodox religious structures. Scobie and Helen are accused of infidelity as their secret relationship is exposed by Wilson. Scobie stands condemned for being a catholic who has flouted the law of church by forming such a relationship. The importance of pain of human beings, the flash of blood is more real to him than the dogmas of religion. At the confessional, Scobie kneels with a longing to be convinced. He prayed for a miracle: “O God convinces me, help me, convince me …. Give me trust in your mercy to the one I abandon“(204).
Scobie feels an emptiness as his overpowering guilt takes possession. Absolution sounds absurd, I was a fool to envisage that somehow in this airless box I would find a conviction. Scobie says that he thought he was wrong to come to father because he is with entire pride and battered for happiness for Helen and lousie. A purely theological approach to the novel is limited because it fails to take into account the dialectical tension in Scobie’s mind. David Lodge does well to short-circuit the theological debate in The Novelist at the Crossroads: “the effect of Scobie’s Catholicism is to enlarge the implication of a situation that could have been treated in purely secular terms though not so powerfully, by Greene” (105). Scobie reflects, this stand as bedrock of Scobie’s sincerity: Scobie has been labeled a failure and an earring individual; even his emotion of pity has been questioned and termed as destructive.

Accepted mask is worn by all and merely involves an exercise in trying. Scobie’s efforts are either too amateurish, or that he just didn’t try. He comes to the conclusion and probably did his creator as well, that only three people could possibly know happiness: the egoists, the evil and the absolutely ignorant.

A review of Michael Shelden’s in Graham Greene: The Enemy Within says “the whole thing is the whine of the spoil child denied free run of the play room”. His happiness comes when Helen enters his life, a refreshing distraction bringing with her the knowledge least desirable; commits a sin and be happy. There is no turning back and when he turns to father Rank for a solution, the latter is unable to produce for him the magic procedure Suffering is then a prelude to wisdom.
Nothing can be stated about the workings of the mind until it has been under
stress. For it is suffering that puts man in touch with the whole human condition.
Greene does not demand conversion, for that would be sensational and emotional.
Recognition was what any faith desired. Scobie’s last attempt is at a penitent
prayer. And whom he loves is anybody’s guess. Whichever way he intended to
finish the sentences, there appears some justification in Louise’s agonized bitter
remark. Why, did he have to make such a mess of things? “I love you more than
myself, more than my wife, more than God I think” (217). The sacrilege comes to
the commissioners that Louise has so long coveted. Now “Of the Devil’s party
“Scobie knows that he will go from damned success to damned success” (212).

Kenneth Allot and Miriam Farris in The Art Of Graham Greene says:
“Scobie is indeed pushing moral interpretations to sophistical extremes; but
because he has a strong element of logic, he cannot ultimately deceive himself”
(224). This thought indicates not so much his theological convictions as his
psychological yearning for self-destruction. Scobie’s sin is that he prefers to trust
himself, in his limited knowledge of love for God. He cannot put his faith in trust
of God. For his faith is love and pity its image. Scobie cannot comprehend the
‘appalling’ divine mercy. He knows that the choice of damnation is his alone as he
drinks the narcotic. He hears someone calling for him; a cry of distress,
automatically stirs him to act: “Aloud he says, dear God I love…” (249) in the
final blow he imagines the murder of Ali, his servant of fifteen years, through his
complicity with Yusef because of Scobie’s unjust suspicion that Ali was capable
of betrayal. When he sees the body of Ali, he imagines that of God because he has betrayed both even though he has loved them. And due to this shock of recognition, which barely averts a damning sort of pride, he recovers the peculiarity between pity and love. It is in this final context of love that Scobie’s suicide must be viewed.

When Greene started on *The Heart of the Matter*, it had been several years since he had actually written a novel due to his service in the Second World War. Greene in *Way of Escape* would admit as he would admit himself, he was little rusty in his craft (123). Greene comes across his changing mask; double games recoil and revolt, all intended to meet the threat of isolation, failure, and boredom. Graham Greene in *A sort of life* says: “I was ready to wear any mask to escape from myself” (107). Greene insists if Louise has forgiven Scooby when God can be no less forgiving. Louise remarks that Scobie loved no one but God. Scobie’s pity, his love becomes emblematic of a universal love, it is in matter of trust that he fails, and Scobie realizes the vastness of human commitment. But he fails to recognize the mercy of God. His pride and his humanity conspire against him and because he cannot trust the God he loves, Scobie becomes desperate. In matter of religion he has become competent for according to Greene, the sinner is very close to God. Terry Eagleton in *Exiles and Emigres* has given a very fine analysis of this tension in Greene:
Greene’s protagonists turn, at the risk of damnation, from a soul-saving theology to the insidious pressures of humanity. But only in the context of a continually undermining disbelief in the Final validity of such claims. Orthodox Catholicism is denied in the name of ‘humanism’; yet that humanism is itself critically qualified by traditionally catholic way of feeling. (109)

At the end of the novel, father Rank returns to give placate to the living, to reestablish the norm of the church and to give hope for Scobie’s soul, even though he committed suicide: “The church knows all the rules, he says, But it does not know what goes on in a single human heart” (254). Greene’s preoccupation with evil is inextricably linked with his religious consciousness, his obsessive awareness of God and His mercy. It is, therefore, not surprising that so many of his characters inspite of their experience of evil cannot altogether stifle their longing for God or for a lost peace or ideal. They are pulled in contradictory directions, as Greene was in his early years. They live on the point of intersection where the devil wrestles with God for the possession of the heart of man in their stories, Greene exhibits not only sin, corruption, egoism and, in general, the ‘demonic’ element in man; he exhibits with equal force man’s impulses towards love, charity, fidelity and self-sacrifice in general, the ‘angelic’ principle which makes man turn to God. Michael Torre in Greene’s Saint says:
Scobie is driven to this act is quite believable because his inner anguish is fierce and death seems the only release. In a way, he is trying to be true to that which is best in him, trying to live out the form of his life in faith, trying to maintain his solitude for all those he has undertaken to care for and protect in a way that will hurt them at least. This is, of course, a foolish and pretentious thing to do: he is being too dutiful, is too busy playing God.

There is certain falseness in his protectiveness, one that does not let his wife or his mistress take responsibility for their lives. Stanford Sternlicht in *The Sad Comedians: Graham Greene’s Later Novels* says “not only nor primarily in after life, but in the distinctly encouraging possibility of living in decorum during this worldly existence” (77). But it is clear how he got where he is, through perfectly good and laudable reasons, trying to live his life out as best as he could. All would be well for him except that suicide is directly against the holy law of God. It is no option for anyone who seeks to follow the Lord’s way. Scobie know that he cannot evade his free choice. No excuse rings true to him and finds him descending into a pit without return, and yet the forces pulling at him seems to leave him no other place to go. His inner sense surrenders to them letting him go and charitable up as though this must be and there is nothing left for him but this way. This is the dynamic of every sin, however venial, and Greene makes it come alive in the extremity of Scobie’s case. He is watched with pity, for one can see the pain he is in, this can only make sense if God is real and if heaven and hell are
real. Otherwise, there is nothing to fuss about. But Greene does make the sense that God is real because Scobie rings true as a character. Purgatory is a place where saints dwell, a place where all are friends of the Lord. That Scobie may have some unfinished business to sort out on the other side of death does not prevent us from believing in his sanctity. The similarity of Scobie being saint and sinner is only possible in relation to the theological virtues. The cardinal virtues are acquired by slow and patient effort.

In the novel, *The Heart of the Matter*, however, Scobie’s fight is with God, himself, and human nature generally. Scobie is created as a man acting out his nature and yet, acting against his own nature. Scobie is at once the victim and the offender. Although the priest’s agony is engaging and moving, the feeling of terror is presented in *The Heart of the Matter*.

As people mature they move through these stages of moral. The first level portrays children’s highly concrete moral reckoning in finding solutions to a problem. The second level emerges during pre adolescence and becomes quite dominant during adolescence. The solutions at this stage usually include abstract issues like, what society should expect from its members, and requires reasoning based on beginning formal operations. The third level emerges, if at all. During adolescence or early adulthood adults are able to think in abstract categories and they use reasoning based on advanced formal operations. The solutions to dilemmas at this level develop around the principle of justice that would be the
fairest solution for all the characters in a dilemma. Kohlberg's research in psychology has shown that the individual's conception of justice, of what is right, changes and develops over time as the individual interacts with the environment. Greene's concern to be able to write from the point of view of the black square starts with the setting he creates in *The Heart of the Matter* in which Scobie tries to preserve his moral integrity, in a world without any values apart from considerations of self interest. Scobie's moral conflict exemplifies the catastrophe of a human being whose personal morality is not compatible with the morality of the society he lives in and the group he belongs to. The hell-like description of Africa in *The Heart of the Matter* heightens Scobie's moral conflict in an enclosed world the physical danger that characterizes such a place provides a persuasive setting for Greene with life's spiritual dangers, and dangers of morality. Ugliness and evil are the very first things that the reader confronts with the stifling air. The vultures colouring the setting.

The moral climate of the social background of *The Heart of the Matter* presents and reinforces the conditions of preconditioned moral reasoning. The 'natives are all corrupt and unreliable, they resort to lies, and evasions and bribery in order to outmaneuver the rules and regulations, which is Scobie’s duty to enforce. He is “Scobie the Just” (11) and his first conflict arises due to his to apply law and order in an environment where only concerns of self-interest and riotous considerations matter where power is the prevailing ultimate aim to avoid them. However, Scobie has no illusion about the true nature of his environment,
why he wondered, swerving the car to avoid a dead pye-dog. "Do I love this place so much?" (26) It is because here human nature has not had time to disguise itself. Nobody here could ever talk about a heaven on earth.

Scobie says Heaven remained rigidly in its proper place on the other side of death and on this side flourished the injustices, the cruelties, the meanness that elsewhere people so cleverly hushed up. Here you could love human beings as nearly God loved them, knowing the worst. (26)

Greene is extremely good at conveying an atmosphere of unromantic corruption and one cannot miss the distinct vision of life in his novels. Being a persuaded Catholic, Greene is concerned with moral problems. In his novels that action in his world (Greenland) takes place with a consciousness of the other. His novels, it could be said with certainty, deal with the operation of the Grace of God. Though Greene was a non-Catholic, he became a spiritual Catholic, He has said that his was an intellectual conviction and not an emotional one. Most of his themes are influenced by his faith. His conversion was the turning point in his career.

To sum up, one can say that man has the makings of the saint and the sinner alike, and that it is his return to God that can bring him to the path of virtue. The fundamental characteristics of Greene’s view of the world are sin and unhappiness. The most important fact about his world is that God has deserted it and
since this sense is very strong in Greene’s novels, it could be said that he is a religious novelist in the broad sense of the term. The novel The Heart of the Matter is taken as one of his ‘trilogy’ produced between 1938 and 1948.

In a Greene novel, characters are no longer in control of their destinies. Since Greene’s Characters are full of sin and bribery, one sinful act leads to many such actions. They become victims of their actions. In this sense, Green’s heroes are more victims than heroes. They are often victims of their own love of God. They are caught between pain and despair, and are afraid of damnation as Scobie is revealed in *The Heart of the Matter*.

On account of the special nature of Greene’s themes, the techniques adopted by him in his novels have a strange appeal for the reader. As Greene’s protagonists are often embodiments of evil and are often sinners trying to save themselves, he finds the spy-thriller a very useful method of writing. A spy-thriller is usually full of crime, hunts and journeys and Greene’s characters – more specially, his heroes – are gangsters, smugglers, criminals and outcasts of society. Very often these characters are shown to be caught in desperate plights and are shown to be either escaping the law or betraying or murdering their friends. In an ordinary spy-thriller, one is just interested in the story and how the criminals are punished. In a Greene novel, on the other hand, they are involved with the characters, and one partakes of their emotions.
Treatment of death in *The Heart of the Matter* is the strongest. In this novel, Greene’s central paradox is that love leads to sin and redemption. The main character of the novel Scobie, commits suicide, making others to believe that his death looks like a heart attack. He cannot betray his mistress or his wife. Scobie always felt pity and responsibility for others and he cannot hurt people and to avoid inflicting hurt, he commits all kinds of sins and cannot pray at his death. But the remaining chapters of the novel show that neither Scobie’s mistress nor his pious wife is worth his sacrifice. Both have other men waiting to console them. Scobie is left between the whiskey priest who accepts love and Pinkie who rejects it.

*The Heart of the Matter* shows Greene’s disastrous vision in its most intense focus. It deals with a just man’s gradual corruption, decay and finally his hopeless death. There are, even figuratively speaking, vultures lizards, moths, cockroaches, chigoes, mosquitoes, rats and pye-dog’s. As Conor C.O’Brien in *Maria Cross* writes:

Zoological metaphor, akin to the symbolism of the medieval bestiaries, is congenial to Catholic writers: Bloy’s anger swells into bisons, hippopotamus and thirsty lions: Peguy praises the visceral in terms of a herd of four stomached ruminants; Mauriac’s Mediterranean insects rear stiffly and hieratically, displaying their wing-cases in some arid and fatal sexuality. Mr.Greene’s carrion birds and beasts are normally conventional symbols of the corruption that waits is more apparent. (62-63)
The slow disintegration of Scobie’s personality and its final dissolution can be seen from three focal points: It seemed to Scobie that life was massively long. “Couldn’t the test of man have been carried out in fewer years? “What an absurd thing it was to expect happiness in a world so full of misery. Point me out the happy man and I will point you either egotism, evil or else an absolute ignorance” (117) and to make a judgement about Major it is “His hilarity was like a scream from a crevasse” (200).

Scobie faces another moral conflict during the investigation of the suicide of the young assistant district commissioner Pemperton. On the way to this inquiry, Scobie "wondered how he would feel if he were his father”. (73), and this incident forces him as a Catholic convert, when he married Louise, to question religion as a system. He is shocked when father Clay points out that Pemperton's suicide implies damnation. "Even the Church can't teach me that God doesn’t pity the young “(78), he reflects.

When Scobie sits at the child's death bed, he empathizes with the parents and reflects “… this is what parents feel year in and year out, and I'm shrinking from a few minutes of it" (112), and prays; " Father give her peace take away my peace forever, but give her peace” (112). And peace and happiness become mere delusions for a man like Scobie who is sensitive to the misery he sees in his environment; what an absurd? Thing it was to expect happiness in a world so full of misery. He had cut down his own needs to a minimum. ... But one has one's eyes, he thought, ones ears, the happy man and I will point you out extreme egotism else absolute ignorance. (111)
Marie Mesnet in *Graham Greene and The Heart of The Matter* says, “Greene’s many essays on lost childhood, innocence and his autobiography do reveal a propensity towards pessimism and an element of the narcissist in his writings” (21). And much earlier, Louise curled up fast asleep, reminds him of a dog or a cat asleep, “These were times of ugliness when he loved her, when pity and responsibility reached the intensity of a passion” (13).

The moral conflicts Scobie faces stem from the conflict of three levels of moral reasoning; the society he lives in displays the distinctiveness of pre conventional moral reasoning in which the chief determination of what is good is self interest and in which authorities are viewed as instruments in achieving concrete fulfillment of needs and interests. He is a deputy commissioner of police he himself perceives the profession he is in, “I am not a policeman for nothing responsible for order, for seeing justice is done: There was no other vocation for a man of my kind. I can't shift my responsibility to you God. If I could, I would be someone else. “I am the responsible man” (207).

Scobie's idea of a policeman involves assuming full dependability of the world and his solitude and despair reflect the tragedy of a man who persistently holds human dimensions above all other considerations in his interactions which constitutes the main source of conflict in his life. In the society he lives in, with qualities of pre conventional level of morality, avoidance of punishment and unquestioning deference to power are valued in their own right, without 'any respect for an underlying moral order supported by punishment and authority.
However, Scobie knows that authority and punishment alone are not sufficient to create a sense of justice. Scobie as a policeman goes beyond conventional rule and obligation and beyond rigid identification with the role model of a policeman which prevents the principled autonomy. The exercise of moral judgment which is a cognitive process and which allows one to reflect on his values and order them in logical hierarchy is what Scobie is trying to do all the time 'which enables him to acquire a subtle formation of justice, equity and which consists of an ever defining equality without taking into account of the way in which every individual is situated as a witness to his dealings with the Portuguese Captain.

Scobie goes beyond the conventional rule and obligation and believes that he has a moral responsibility to disobey unjust laws that humiliate human personality which leaves him in a conflict with the conventional morality represented by his profession as well. In reaching the highest stages of moral reasoning, Scobie leaves the majority of the individuals in his environment behind which composes the cause of his loneliness. Scobie also has difficulty in reconciling to God.

His Catholic belief is that God is love. He finds himself in struggle with God whose does not comparison is far greater than his own. He reflects on human love thus, “This was what human love had done to him. It had robbed him of love of eternity”

Scobie is aware of the fact that ethics has its own philosophy, quite distinct from religion and can distinguish the moral point of view from the religious point of view, since all authoritarian religions leave man in a morally dependent position
requiring absolute obedience to pre-ordained rules. He experiences the conflict, as a morally autonomous person rather than the creature of an attentive God whose authority is in moral matters. The clash, between the unilateral respects, respect for God's authority which is morality of constraint and his sense of justice, where moral action is sought for its own sake is independent of reward and punishment.

Scobie refuses to compromise morality by identifying it with the legal system, with accepted opinions, with collective conservatism or with the rule of God; with everything, the greatest reforms attacked in the name of conscience. Scobie possesses a goodwill that defines moral action and his post-conventional moral reasoning comes closer to dealing with morality in its own suit generic terms.

Scobie's individualization of parenthood and maturity separates him from collective standards with his' acceptance of individual responsibility, a responsibility which includes a profound and lasting search for substitute to limiting harmful behaviour. The two levels of ethical analysis, pre-conventional and conventional are grounded in external authority.

Scobie's level of moral reasoning is based on internal principles of justice, as a means of endlessly examining the moral premise upon which cultural systems are built, and as a means of avoiding cultural legitimization of evil the chapter following the description of Scobie's death shows us that neither Scobie's childish mistress nor his pious Catholic wife was worth his sacrifice. Both have other men waiting to console them.
The novel, *The End of the Affair* was published in 1951 and it once again deals with the same issues as *The Heart of the Matter*. These years have passed since *The Heart of the Matter*, but Greene has still found no resolution to the moral dilemma he sees within society. *The End of the Affair* can be seen as Greene’s vindication for his own lifestyle. Greene, like the narrator of *The End of the Affair*, was involved with a married woman. The novel is dedicated to Catherine Waldston, his mistress. W.J. West in *The Quest For Graham Greene*:

> And is one of the most personal of Greene’s books. He would later refer to difficulty he had in his private life, but the book is far more complex than even Greene realized at the time. He was certainly driven to the point of breakdown trying to resolve personal problems and Catherine Waldston was at the heart of them‖ (134).

While the novel is based partly on Greene’s first affair with Dorothy Glover, the novel would not have been written under the influence of Catherine Waldston. Bendrix and Sarah fall in love quickly, but he soon realizes that the affair will end as quickly as it began. The bond suffers from his overt and admitted jealousy. He is frustrated by her refusal to divorce Henry, her amiable but boring husband. When a bomb blasts Bendrix's flat as he is with Sarah, he is nearly killed. After this, Sarah breaks off the affair for no apparent explanation.

Later, Bendrix is still wracked with jealousy when he sees Henry crossing the common that separates their flats. Henry has finally started to suspect something, and
Bendrix decides to go to a private detective to discover Sarah's new lover. Through her diary, he learns that, when she thought he was dead after the bombing, she made a promise to God not to see Bendrix again if He allowed him to live again. Greene describes Sarah's struggles. After her sudden death from a lung infection brought to a climax by walking in the rain, several miraculous events occur, advocating some kind of meaningfulness to Sarah's faith. Bendrix may have come to believe in a God as well, though not love Him.

Greene’s voice can be seen in Bendrix just as it can be seen in Scobie. These characters provide a conduit for Greene to express his own feelings and to work out a catharsis in the process. Ian Gregor in *Graham Greene: A Collection Of Critical Essay* has said, “it is not always easy to distinguish Bendrix speaking from Greene speaking through him “(116). This fusion of conscience and personality is understandable when we realize the depth of Greene’s personal connection to the events in the novel. If Greene had not been involved with Catherine Walston, the novel would never have been written, as stated earlier. Many of the moral problems the characters encounter are ones Greene himself would have in the novel, *The End of the Affair*. At the beginning of the novel, Greene states that, no character in this book is based on that of a living person. We learn from Sherry’s biography of Graham Greene that these two novels developed during the most emotionally wrenching period of his life and that, Catherine Walston dominated his thoughts for over a decade and her influence was
paramount during his great creative period. She was the source of his creativity, for the novel *The Heart of the Matter* would not have been completed without her and *The End of the Affair* would not have been started.

*The End of the Affair* gives an account of human love with “the envied passions of jealously and hatred “further fanned by the unexpected intrusion of divine love. Bendrix, the middle aged novelist, tells that “this is a record of hate far more than love” (7). The novel concentrates on the precarious equation of human love which is very much disturbed by jealously and hatred, followed by the unexpected intrusion of – God. The novel speaks about man’s single moment of psychological stress, which is followed by the intrusion of divine love upon human relationships and it changes the course of events for ever in a single moment. To start with, the lovers in the novel do not have little belief in God nor do they owe allegiance to any faith: “We had agreed so happily to eliminate God from our World” (69).

The lovers are Mauruce Bendrix, a novelist, and Sarah Miles, the wife of a civil servant. In the passionate and promiscuous love of these two, Greene reveals all the pain and all the painful happiness that lovers experience. Greene adopts the point of view of Bendrix throughout, except in Book there the focus shifts and the action can be watched through Sarah’s eyes. The love affair begins casually when Bendrix makes up to Sarah in his search for copy for a novel about a civil servant, and it ends abruptly during a flying- bomb raid.
John Atkins in *Graham Greene* feels that: Pity smoldered like decay at his heart. He would never rid himself of it. He knew from experience how passion died away and how love went, but pity always stayed. Nothing ever diminished pity (211).

According to B.P. Lamba in *Graham Greene His Mind And Art*: Scobie's life is marked by suffering. This suffering is a result of his obsessions, but more so because of a fatality that intrudes upon his life. Tormented by his love for God, he cannot reconcile it with his love for human beings. He loves God and yet cannot help feeling outraged at God who permits so much misery and pain in this world (2).

Before that, they had been lovers for five years, for nearly every minutes of which Bendrix had been agonizingly jealous. The jealousy flames up again when Henry tells him that he suspects Sarah of unfaithfulness. Without Henry’s knowledge, Bendrix employs Parkis, an inept and slightly grotesque private detective, to follow Sarah’s movements. Sarah’s diary from which Bendrix learns the truth about Sarah’s conduct.

Bendrix is like other Greene’s protagonists the imperfect man, the good – bad man, who is in the grip of a demonic passion. In him, jealousy has turned into obsessive love and then into obsessive hatred. “I am a jealous man, he confesses frankly in what, he supposes, is a long record of jealousy: jealousy of Henry, jealousy of Sarah, and jealousy of that other” (61). Bendrix is certainly a nasty character. His malice and caddishness affect his relation with others in the novel, Henry, Sarah, Parkis, Waterbury and Smythe. The repeated stress on hatred shows
his bitterness and self disguise, “What a dull lifeless quality this bitterness is. If I could I would write with love, but if I could write with love I would be another man; I would never have lost love.” (12) His character portrays the recognition of his hatred for frustrated longing and at times Bendrix himself is fully aware of it:

Perhaps my hatred is really as deficient as my love. I looked up just now from writing and caught sight of my own face in a mirror close to my desk, and I thought, does hatred really look like that? For I was reminded of that face we have all of us seen in childhood, looking back at us from the shop window, the features blurred with our breath, as we stare with such longing at the bright unobtainable within. (56)

His hatred is aggravated by his misery and loneliness which induce in him a monstrous egotism. The same egotism characterized his love. In the carnal passion of Bendrix and Sarah, his masculine self-assertiveness and possessiveness are combined with her feminine ecstasy and self-effacement. Greene has been praised for treating love realistically in the novel, The Confession of St. Augustine, “The grasping coarse, crude, unaesthetic love of Bendrix and Sarah on a hardwood floor in an adult love; It has managed to discard the notions of romance, pity, morality and equally important, spiritualized psychology (214-215)

Bendrix’s passion made him suspicious, jealous and mistrustful. He tormented Sarah with his fears. The more she abandoned herself to him, the more he distrusted her. “And yet I could feel no trust; in the act of love I could be arrogant, but alone
I had only to look in the mirror to see doubt, in the shape of a lined face and a lame leg why me?” (48) Sarah could never convince him of her love because she refused to be jealous of his past, or of his future. “I measured love by the extent of my jealousy, and by that standard, she could not love me at all” (54)

A single event shows the stirring belief in the beloved who is finally, claimed by the love of God. Walter Sullivan, in Graham Greene’s recent fiction says “God, if he still exists, is lying low” (145) Sarah very much wants the “ordinary corrupt human love” and holds out against the onslaughts of belief. The very desire to protect the human love leads to its negation and a subsequent sense of loss. Maurice Bendrix and his beloved Sarah Miles, a civil servants wife affair started with a chance of meeting and ran an uneven course for about five years and then broke off for no strong reason. It is almost eighteen months since Bendrix met Sarah last on a wet January, night in 1946. Bendrix runs into Henry Miles, Sarah’s husband. Henry tells Bendrix that he is worried about Sarah’s frequent absence from home and is considering the idea of employing a private detective to shadow her movements. This information arouses Bendrix’s jealousy. Without Henry’s knowledge, Bendrix engages Parkis, Dickensian grotesque to spy on Sarah. Through the service of Parkis and his boy, Bendrix gets regular reports on Sarah.

Evelyn Waugh in The Heart’s Own Reasons says:” he has triumphantly passed his critic where so many talents fail (458).Moved by a desire to sleep with Maurice, Sarah records an June, 17, 1900. “A vows to somebody I’ve never
known to somebody I don’t really believe in you can’t have a merciful God and
his despair “(93). Sarah wants somebody to convince her that God does not exist
and Sarah seeks Smyth’s help. But Smyth rightly wonders: “If you haven’t any
faith why do you want my help? Sarah says: “I am not sure I don’t believe but I
don’t want to “(106). Sarah creates her own cocoon, in which she pretends to be
comfortable with her fake satisfaction. She questions the presence of the God. It is
a unanimous factor that people who indulge in sin question the existence of God
and Sarah is no exception to such an act. By doubting the presence of God, she
ascertains her sin and surrenders herself to evil.

During investigation, Parkis gets Sarah’s private dairy and passes it on to
Bendrix. On reading the diary Bendrix comprehends the mind-set of Sarah along
with her other intrinsic traits, especially, that gruesome night when they witnessed
the air strike. It was on that day that Sarah assumed that he is dead:

I knelt down on the floor: I was mad to do such aching: I never even
had to do it, as a child my parents never believed in prayer, anymore
than I do I had not any idea what to say. . . .Dear God I said why dear. . .
I make me believe I can’t believe make me I said I am a bitch a fake and
I hate myself. . . .Let him have his happiness. . . (95).

Both Sarah and Bendrix are in the beginning aesthetes, living for the pleasures
of the moment. Sarah, a woman of loose morals whose husband is impotent, has
adulterous relationship with different kinds of men and Bendrix is the only one of
many men who is the favourite lover for that moment. A woman without scruples, Sarah passionately offers herself to Bendrix; she loves him and believes in him as reverently and deeply as she later believes in God. If unbelief can lead to an inverted belief, the reverse could as well be possible. In an entry dated 12 June Sarah writes, “I want everything all the time everywhere. I am afraid of desert. God loves you; they say in the churches, God is everything. People who belief that don’t . . . need to sleep with a man that they feel safe But I can’t invent a belief” (91).

Failing to repose belief in God, Sarah tries out other methods to escape self-hood, but there is no escape. This leads her to completely surrender to the hands of evil. The more she fails to comprehend God, the more she is trapped by Evil. Eventually, she leads a life of her own, lacking the fear of God. For her life is to live without fear, thus making it as the fertile ground for nuturing evil. She neither fears God nor human beings. She tries to convince herself that a vow to someone she does not believe in, is not that much important and has recourse to sex and drinks to avoid the implication of her vow. “But it doesn’t work. It doesn’t work any longer” (101). There is no joy left in her life, there is no lust for her either, she cannot escape feeling despair. The fanaticism of the rationalist preacher, Richard Smyth with living spots on his left cheek, whom she visits, hoping that he will convince her to break her bargain, gives her a sense inverted belief and fixes the superstition deeper.
Greene’s work always centers round the possibly unedifying but unique and important individual, a status all his characters have, whatever their personal circumstances, temperament, vices or virtues they possess. William. H. Pritchard in *Sense and Reality* while reviewing Travels with My Aunt wrote: “with Graham Greene there is more than ever the feel of an old master relaxing his powers” (164).

According to George Mayberry, "The End of the Affair" is a moving first-person account of the warped liaison between a young English novelist and the wife of an up-coming civil servant. Greene's fatal attraction for melodrama and his equally fatal attraction for irony force the story-line to depend on the adulterer's attempt on behalf of the husband to discover the lady's current favorite. After several suspects have been eliminated it turns out to be God.

Moved by a desire to sleep with Bendrix, Sarah records on June, 17, 1944, “A vow to somebody I’ve never known to somebody I don’t really believe in, you can’t have a merciful God and his despair “(93). Sarah wants somebody to convince her that God does not exist and Sarah seeks Smyth’s help. But Smyth rightly wonders, “If you haven’t any faith why do you want my help? And Sarah says, “I am not sure I don’t believe but I don’t want to “(106). Sarah creates her own cocoon, in which she pretends to be comfortable with her fake satisfaction. She questions the presence of the God. It is a unanimous factor that people who indulge in sin question the existence of God and Sarah is no exception to such an act. By doubting the presence of God, she ascertains her sin and surrenders herself in the hands of evil.
Philip Stratford in *The uncomplacent Dramatist: some aspect of Graham Greene theatre* concludes that in moving from a tragic to a comic vision, “Greene has sacrificed some of his originality vitality” (152). Ultimately there can perhaps, “at an end” of us, be only two alternatives: a void, or our true nature, and like Sarah, the convinced Catholic hopes to find out more about her as a human being, so does his love for her kept, pathetic and deceived husband, Henry. As they begin to realize the unselfish nature of the deepest kind of love, the breadth of their love for others increases to include all the people in their lives who in some way are failures.

Both Sarah and Bendrix gradually and painfully discover that selfishness kills love. The former realizes that much as she longs to love people, she cannot. Rather guiltily, she buys a cheap crucifix, and tries to pray for those closely tied into her life. She feels that selfless love will take time to come.

It is conspicuous that the recognition of the full humanity of other people and the beginning of any real knowledge of them are closely linked to some awareness of God. Sarah is aware of this before he even believes in him. For Bendrix’ such a perception occurs only as a result of his loss of Sarah. Despite his hostility, there is a gradual, reluctant acceptance of some sort of remote but very personal power fundamentally affecting Sarah’s and Henry’s lives, which is perhaps the beginning of wisdom. Even poor and ridiculous Henry, in the new tenderness feels for Sarah after her death. She goes to a Mass for her and Richard Smythe’s attitude to what he had once been changes rapidly. Sarah, Henry and Bendrix finally achieve their
realization in life, that man is caught in the whirlpool of trauma created not by God, but by himself. Kapil Kapoor’s substantiates this idea lucidly in these words, The greatest realization is that man is a prisoner not of God but of himself and at war not with the other but with himself.

It is ironic of course that when Henry thinks this, he is neither “at the end” of Sarah nor wants God, and that a more complete sympathetic and the first tentative movement toward a religious perspective are to occur simultaneously later. Even in his own term, his rather supplicated bit of human wisdom becomes meaningless as he realizes that God and his image, man are indissolubly linked. The same perception lies behind Sarah’s wish to escape from selfishness and her desire to love others for themselves. She knows that if she can love God, she will love his creatures, “those selves who are both not Him and yet in some way like Him, Let me think of the awful spots on Richard’s cheek. Let me see Henry’s face with the tears falling. Let me forget me. Dear God, I’ve tried to love you and have made such a hash of it. If I could love you, I’d know how to love them” (120)

Orbituaries and Tributes by Joseph Coats in The End of the Affair comments on Greene in such terms. “Greene managed to parody the convention of crime novels even as he transcended them in moral seriousness” (289). Since Greene is willing to dispose in this fashion of the theological aspect of his work, it seems fair enough or a secular critic to examine him as a novelist per se. "The End of the Affair" exhibits, possibly because his protagonist is a novelist possessing Greene's
own sensibility and command of language, a verbal and intellectual comprehension of
the substantial world. So far as belief in God is concerned, Bendrix may as well
have belief in the devil. His words of marvel are:

I have never understood why people who can swallow the enormous
improbability ‘God boggle at personal devil. . . .’ If there is God who
uses us and makes his saints out of such material as we are, the devil
too may have his ambitions he may dream of training even such a
person as me even poor Parkis into being his saints, ready with
borrowed fanaticism to destroy love wherever we find it. (59-60).

Despite herself, Sarah is forced by what she sees as a miracle to believe in
God and she painfully keeps her vow to give up Bendrix. To try to convince
herself that the ‘miracle’ of Bendrix ‘s survival is in fact only due to coincidence
and superstition, Sarah attends regular sessions with Richard Smythe , an atheist
with an intense intellectual hatred of God and a self-proclaimed mission to convert
others to disbelief. This serves only as a fuel to Bendrix’s suspicions, however,
and to strengthen Sarah’s ever-deepening faith.

The same faith is equal to the faith that every human had with God. It
reflects the fact that after the events of Christ’s resurrection, the joy and excitement
of that first Easter Day, where the early Christians wanted a way to celebrate and
express their confidence in the God who could overcome all things—even death
itself. It’s a sort of compressed creed that one habitually uses to capture all of the
confidence and trust that all as the children of the God have. It is hard to see, and even harder to describe, but there is a definite shape and flow to Greene's exploration of the priest's faith, one that is perfectly attuned both to the physical events of the story and to the development of Greene's ideas about religious faith.

Bendrix’s sense of insecurity and frustration made him badger her whenever Sarah refused to speak of endless and enduring love, yet she often astonished him with the sweetness and amplitude of her assurance that she had never loved any man as she loved him. Sarah’s love had no thought of the past or the future. It touched that strange mathematical point of endlessness, a point with no width, occupying no space. He says, “I couldn’t forget and I couldn’t not fear” (51). Bendrix ponders bitterly on how time’s winged chariot drove him irresistibly to turn love into a love affair with a beginning and an end. He forced the pace and pushed love out of his life. “It was as though our love were a small creature caught in a trap and bleeding to death; I had to shut my eyes and wring its neck” (35).

His hatred love revives when he meets Henry again. Hate and love are very close to each other in Bendrix, though he insists most of the time on the former. He recognizes the demon which worked in his imagination to aggravate suspicions and quarrels as his personal devil, the source of evil, the enemy of love. “I can imagine that if there existed a God who loves, the devil would be driven to destroy even the weakest, the most faulty imitation of that love. Wouldn’t he be afraid that the habit of love might grow, and wouldn’t he try to trap us all into being traitors,
into helping him extinguish love” (68). As consequences of the successive efforts of Parkis, Bendrix becomes the devil’s disciple. His desire is to find the human lover and to destroy love. In effect, he rips the veil which conceals the divine lover.

At first, Sarah is aware only of her desolation consequent upon the loss of her love. She finds herself in a desert and wonders what one can do in the desert, and whether God, if one could believe in Him, would fill the desert. There is perhaps a human tendency to rationalize the notion of God and the phenomenon of moral values. Hannah Roh in the Brothers Karamazov: Understanding Faith in the Context of literary Criticism states that:

A rational understanding of the limitations of reason, however, still stems from the agency of the human mind. Such intellectual activity portrays the human mind to seem self-sufficient. Ingrained in the human inclination to rationalism may be a desire for the mind’s continual agency and authorship of all understanding. The question of agency and authorship becomes central to our investigation of reason and its relation to the Christian faith. (18)

In New York Times in Contemporary Literary Criticism, says “Mr. Greene was a superb storyteller with a gift for provoking controversy by writing topical novels in political settings. But many of his deepest concern were spiritual: a soul working out its salvation or damnation amid the paradoxes and anomalies of 20 the century existence. Spiritual problems however were frequently overshadowed, especially for readers” (290).
By faith Noah, when he was warned about things not yet seen, with reverent regard constructed an ark for the deliverance of his family. Through faith, he condemned the world and became an heir of the righteousness that comes by faith. It was because of faith that Abraham obeyed when he was called to go out to a place he would later receive as an inheritance, and he went out without knowing where he was going. Faith enabled him to live as a foreigner in the Promised Land as though it were a foreign country, living in tents with Isaac and Jacob, who were fellow heirs of the same promise. He was looking forward to the city with firm foundations, whose architect and builder is God. Even though Sarah herself was barren and he was too old, he received the ability to procreate, because he regarded the one who had given the promise to be trustworthy. Paul in his epistle to Hebrews says that, “So in fact children were fathered by one man – and this one as good as dead – like the number of stars in the sky and like the innumerable grains of sand on the seashore” *(Heb: 11.7-12).*

The slow and painful awakening of belief in Sarah follows, in broad outline, the pattern of spiritual awareness described by St. John of the Cross in his *The Dark Night of the Soul.* St. John speaks of the soul entering a period of purgation, “the sensual part is purified in acridities, the faculties in worthlessness of their powers, and the spirit in thick darkness” (91). Bendrix realizes that Sarah had struck a sought of bargain for his sake. Sarah often thought of breaking the pact that she had entered into in a moment of hysteria. Sarah sought the help of Richard Smythe a rationalist preacher to get rid of the belief that she caught like a disease.
Clearly the love for Bendrix has reminded undiminished. When Bendrix had known his intention of calling at her house against her wishes, Sarah is obliged to go out into the rain to avoid him. Sarah was already keeping poor health and the strain and exposure prove too much for her. Still torn between human love and her supernatural commitment, Sarah developed a death wish and dies of pneumonia.

According to Mayberry, *The End of the Affair* the splendidly private detective, Alfred Parkis, and his apprentice son, and the maudlin grifter who is the heroine's mother, equal the best of the seedy supernumeraries of his other novels. It is savage and sad, vulgar and ideal, coarse and refined, and a rather accurate image of an era of cunning and glory, of cowardice and heroism, of belief and unbelief.

Greene has refined what is essential to him, though at the cost of some of the intensity and rage of personality from which arise the tragic conflicts in his religious novels. Greene’s creation of fiction emphasizes not only on the salvation or damnation of a sinner but on the ironic mysteries of human nature, the intermingling of good and evil, the tragic dilemmas of human existence.

*The End of Affair* is perhaps one of the most obviously Catholic of Greene’s novels. In it, he apparently, abandons some of his prince- piles, since he really neither indulges in disloyalty, nor writes from the point of view of the black squares, nor refuses to edify. This makes it a work of simple piety, suitable for pointing a moral or guaranteeing uplift. Hardly, but the novel is permeated with Catholicism at both the obvious and the deeper level. On the one hand, there are
certain devices or contrivances that smack of an overt, unsophisticated kind of Catholic fiction. On the other hand, there are richer, illuminating reflections on human nature, the modification of human relationships in the light of faith and a strong suggestion that life is more meaningful when it is lived out in the framework of a relationship with God. Greene was subsequently rather uneasy about the more crushing things. In the obvious Catholic aspect of the novel, and his introduction to the amended version published in the Collected Edition of his work in 1947 he makes some rather dismissive observations on what he calls the obviously magical element.

“The incident of the strawberry” (78) mark should have had no place in the book; every so-called “miracle” (73) like the curing of Parkis’s Boy ought to have a completely natural explanation. The coni-Cadences should have continued over the years, battering the mind of Bendrix, forcing on him a reluctant doubt of his own atheism.

Yet he also wondered why Catholics should be unhappy with such magic, since one is to believe in some power infinitely above us in capacity and knowledge. Magic is inevitably a part of people’s belief. For magic is the term we use for the mysterious and the inexplicable. Greene’s work always centers round the possibly unedifying but unique and important individual, a status all his characters have, irrespective of their personal circumstances, temperament vices or virtues. William. H. Pritchard in the both sense and reality while reviewing
Travels with My Aunt wrote: “with Graham Greene, there is more than ever the feel of an old master relaxing his powers”. (164) Both Sarah and Bendrix gradually and painfully discover that selfishness kills love. The former realizes that much as she longs to love people, she cannot. Rather guiltily, she buys a cheap crucifix, and tries to pray for those closely tied into her life. That selfless love will take time to come. Martin. C .D. Arcy in The Anatomy of Hero in Transformation three in London says:

The saint cannot be canonized unless he can be shown to have practiced heroic virtues; the man of heroic deeds cannot be called a hero unless there is evidence that his inner spirit corresponds with his deeds, and that his motives are pure. But whereas in using the word saint, the emphasis is on a man’s relation to God and his spiritual work for his fellow man, it is prowess and self sacrifice for others, for friends or a nation, which is uppermost in our thought of the hero (16).

For Greene, our selfishness is both caused by and reinforces the failure of the imagination, that is, the inability to see the reality and detail of another person, another image of God. It is only slowly that Bendrix, Sarah, Henry, and Smyth manage, as they learn to love in a certain way, to make any sense of the ignorance and confusion created by the apparent randomness of human life. A more perceptive and less egocentric love enables them to see others as autonomous, independent and important beings. Bendrix’s observation that “they were possessed by nobody, not
even themselves implies that they were all, like Sarah, persons whose inner life cannot be fully known by anyone. What human beings think and feel has dimensions that go beyond ideas, based on their external and visible actions. It is striking that the recognition of the full humanity of other people and the beginnings of any real knowledge of them are closely linked to some awareness of God. Sarah begins to be aware of this before he even believes in him. In Bendrix’s case, there is a suggestion that such a perception occur as a result of his loss of Sarah. Despite his hostility, there is a gradual reluctant acceptance of some sort of remote but very personal power, fundamentally affecting his, Sarah’s and Henry’s lives, which is perhaps the beginning of wisdom. Even poor, ridiculous Henry, in the new tenderness he feels for Sarah after her death, goes to a Mass for her and Richard Smythe’s attitude to what he had once seen changes rapidly.

Religion is based on mysteries, and the human person is a mystery. The unavoidable link between the difficulty of understanding other people and understanding religious concepts is stressed in many of Greene’s novels. One unfathomable mystery suggests another, and the feeling that full understanding escapes one suggests the need to posit a being capable of it. Those parts of the universe that is most important in one’s daily lives, human personalities and human situation, needs to be understood more fully than one can ever understand them. In this predicament, or that there is a God who himself understands and can perhaps help one in one’s blindness. Greene’s characters sometimes suggest that it is precisely because one cannot understand oneself. Bendrix talks of getting to the end of human
beings and presumably means either abandoning the attempt to understand them in simplistic teams or tiring them of their general confusions and moving on to a belief in God as the next tactical move in a strategy for coping with life. When one gets to the end of human beings, “he says, “we have to delude ourselves into a belief in God, like a gourmet who demands more complex sauces with his food” (145).

Parallel to the sense of human weakness loss of moral sense, obtuseness and existential isolation in the novels there is sometimes the certitude that there are things outside one’s time. One sees that in the glimpses of the possibility of eternity that Sarah awakes in Bendrix when, for example, she tells him that she will love him forever and that there will never be anyone else. This is how Bendrix reacts to it:

I felt that afternoon such complete trust when she said I’ve never loved anybody or anything as “I do you “. It was as if, sitting there in the chair with a half- eaten sandwich in her hand, she was abandoning herself as completely as she had done, five minutes back, on the hardwood floor… she had no doubts (50 - 51).

The moment only mattered. Eternity is said not to be an extension of time, but an absence of time, and sometime it seemed to me that her abandonment touched that strange mathematical point of endlessness, a point with no width, occupying no space… She was not lying even when she said, “Nobody else. Ever again. There are contradictions in time, that’s all, that don’t exist on the mathematical point” (52). Bendrix cannot understand the strange ways of God:
“how twisted we human are and yet they say God made us, but I find it hard to concern of any God who is not as simple as a perfect equation, as clear as air. (11)

At Sarah’s funeral when Mrs. Bertran discloses the fact of Sarah’s secret baptism and links it with her belief as an adult Bendrix refuses to believe that God took Sarah:

> It was not you that I told God I didn’t believe in that imaginary God whom Sarah thought has saved my life and who had ruined even in his non existence the only deep happiness I had ever experiences…. Oh, No it wasn’t you that took for that would have been magic and I believe in magic even less than I believe in you. Magic is your cross, your resurrections of the body your Catholic Church, your communion by saints. (164-165)

In New York Times in *Contemporary Literary Criticism*, says:

> Mr. Greene was a superb storyteller with a gift for provoking controversy by writing topical novels in political settings. But many of his deepest concern were spiritual: a soul working out its salvation or damnation amid the paradoxes and anomalies of 20 the century existence. Spiritual problems however were frequently overshadowed, especially for readers”. (290)

Greene presents the spiritual conditions of his characters as the fundamental part of their human identity. Hill insists that Greene’s in *perceptions of religious*
faith and in the work of Greene refers from The Man Within through to A Gun for Sale does not “reflect so much a concern with religious issues as with the human condition in general” (13). Moreover, Hill claims that any interest that Greene ‘does seem to have with the spiritual condition of his characters’ appears to be ‘muffled by a world in which his characters wander through heavy mists searching for some human identity’. (28).

Greene’s key in presenting his heroes is really a plea to know thyself. Greene’s heroes are fallen heroes. Man was created in the image of God with wisdom, holiness and truth to glorify God and to enjoy His blessings. But as a consequence of the temptation, loss of moral ethics and the fall of man in the Garden of Eden, tragedy set in the life of human beings.

They suffer through this fall. But it is through suffering that they acquire wisdom. As such, their sins become splendid sins and reaffirm the meaning of the fortunate fall. In the entertainments, this archetype operates on the human level; in the novels, the archetype operates on the human and spiritual levels. Greene’s heroes are symbols of a need for insight even when one is virtuous. The innocence of idealism and the innocence of childhood are antithetical examples of the Greene hero, because neither the idealist, nor the child has developed the right attitude towards life. Maturity comes with awareness which Greene pleads for, is the awareness that good and evil coexist in this world and in every individual human being. The spiritually mature person is the one who is neither revolted by evil nor
falls a prey to it. The spiritually mature person is rather, nature’s goodness in
himself and in others. Complacency and pride have no place in this view, because,
as Greene reflects in that, the sense of doom lies over success, the feeling that the
pendulum is about ready to swing. Greene’s is a realistic view of life: evil is a fact
of existence and existence becomes impossible if one turns away from this evil
and if one is engulfed by it. Greene implies that his characters of human identity
longings for commitment can only be fully satisfied by religious beliefs.

As has been demonstrated, there are no easy parallels to be drawn between
the concepts of good and evil presented in Greene and Hjortsberg’s novels. Perhaps
this reflects the subject matter, as, without recourse to dogma, religious belief is
prone to overlap and contradict, particularly when adherents are pantheistic or serve
more than one faith. However, there are common elements to both novels. Both
feature a dichotomous good and evil, concerned with eternal life or damnation,
which are complementary rather than antithetical to one another. Both also feature lady
characters who present a challenge to this belief system by focusing on more worldly
concerns, insisting on the importance of human agency as pursuit of moral values.

Failure is the state or condition of not meeting a desirable or intended
objective. “A life spent making mistakes is not only more honourable but more
useful than a life spent in doing nothing.” (Shaw). A person’s achievements speak
for him. However, when it comes to setbacks, failures and weaknesses make one
feel uncomfortable. All have failed at some time to equal dreams of perfection.
Setbacks and weaknesses can be robust stepping stones that lead to growth and maturity. Failure is the state or condition of not meeting a desirable or intended objective, and may be viewed as the opposite of success.

If man's problem is primarily and predominantly a psychological problem instead of a spiritual problem, then the remedy must be psychological. To go spiritually, then the salvation comes through pursuit of moral values. Faith is a word that expresses belief towards God, following moral values. Some people say that is just a man-made rule, but it is a man-made rule that is found in God’s word. Man adopting moral values in life will make him to attain faith in God. Informal usage of faith can be quite broad, including trust or belief without proof and faith. It is often used as a substitute for moral ethics.

In this modern world, writers describe a state of disconnectedness in which the individual lacks real belonging, has no ultimate purpose, and is paralyzed or controlled rather than guided and fulfilled by external expectations. The globalization of modern literature, in expanding the number of competing authorities and exposing readers to a baffling array of alien perspectives, has reinforced the idea that no particular tradition can be accepted as definitive. Charles Bauldeiere says in Elfin Ethicist about the individual who finds his community repugnant but, in “his isolated state, finds himself just as undesirable as the people he hates”. (6)

Faith nourished with moral values is defined as belief with strong conviction, firm belief in something for which there may be no tangible proof, complete trust
in or devotion to. Faith is the opposite of doubt. Moral values are the single-most important element of the Christian life. Paul in his epistle to the *Hebrews* states, "And without faith it is impossible to please God, because anyone who comes to him must believe that he exists and that he rewards those who earnestly seek him." (*Heb:* 11.6). Further he gives this description of faith thus, "Now faith is being sure of what we hope for and certain of what we do not see." (*Heb:* 11.1).

From the very beginning of the century, the continental fiction has powerfully projected the problem of man’s identity due to the disappearance of the traditional ties of community in a disintegrating world. Andre Gide’s in the book *The Immoralist* shows the split between the traditional values and the twentieth century man. The central character, Michel, a scholar reflects, “the miscellaneous mass of acquired knowledge of every kind that has overlain the mind gets peeled off in places like a mask of paint, exposing the bare skin the very flesh of the authentic creature that had lain hidden beneath it “ (51). The split has introspection and re-examination of existing values. The result is one of bewildering transformation in the wake of a loss of perspective and disappearance of values. Such a transformation has endangered the whole existence of an individual by creating extreme ambiguity.

The early twentieth century witnessed a sharp disintegration of the modern culture which reached a devastating stage with the two world wars and the added fear to total extinction. It brought with it a deep realization that the wealth of material power and the domination of reason have not provided man the expected
security but have rather brought forth economic and political debacles. Regarding man’s loss of faith and moral values in the existence of God, Graham Greene in *Lawless Road* says, “…. what did it matter in the long run anyway? God didn’t cease to exist when men lost their faith in Him…” (39). Graham Greene’s awareness of a widely powerful and omnipresent evil is balanced by his faith in the existence of a positive good in the universe which alone can attribute meaning and significance to human life and action.

Greene creates a world wherein man is ill placed and rises to bring the moral implication of his action with two powerful forces. One is the presence of moral world, the supernatural dimensions, the other is to organize religion that proclaims the supreme judge of human action and conduct because the more his conduct is challenged the more deeply he with the moral force. The process of liberation brings a slow deterioration in the material world.

Greene’s novels depend on the prolonged contemplation and are often melancholic. Greene writes as a way of knocking against the gates of heaven to which he has been denied entrance. Jessica Sequeira in Graham Greene and Catholic novel says, “His unity is a transcription and translation of his despair” (1). His world must have triggered to make God a mere character is due to his transgression, a source of shame and guilt. The absence of God within him must have triggered him to write with sincerity about the evils in his world.
The novel, *The End of the Affair* gives an account of human love with the entwined passions of jealously and hatred further fanned by the unexpected intrusion of divine love. Critics are of the opinion that no religious novels of Graham Greene take escatholical preoccupation manifestly as it is in *The End of the Affair*.

Greene’s experience of the religion and faith is bleak and cruel because of the decline of moral values in life. The sea of faith for him is a cruel sea. He writes in the both, *Ways of Escape*:

> This account may seem cynical and unfeeling, but in the years between *The Heart of the Matter* and *The End of the Affair*, I felt myself used and exhausted by the victims of religion. The vision of faith as an untroubled sea was lost forever; faith was more like a tempest in which the lucky were engulfed and lost, and the unfortunate survived to be flung battered and bleeding on the shore. (253)

Thus the riddle of moral value is getting its practical explanations and pragmatic difficulties in the novels of Graham Greene in the loss of faith. A moral value that transcends the existential disloyalty culminating in miracle after death and reaching God is the theme of *The Heart of the Matter* and *The End of the Affair*. 